

AMERICAN RESEARCH CENTER IN EGYPT, INCORPORATED

479 Huntington Avenue
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Inventaire B 10 495

NEWSLETTER NUMBER THIRTY-FOUR
May, 1959

New Gifts to the Center

On Page 3 of Newsletter Number Thirty-two, it was announced by the President that the Center had received an anonymous gift of \$10,000 and that this gift had been matched by Mr. and Mrs. John Dimick, who specified that their contribution was to be used for the maintenance of the Center's office in Cairo.

Since the President gave his report to the Annual Meeting, the same anonymous donor has offered a second gift of \$10,000, provided the members of the Center can match it. The Treasurer has just announced that he has received securities from another donor, which have realized the sum of \$2,341.79. This is a long step in the right direction, but the members must be reminded that \$7,658.21 are still needed, if we are to receive the promised \$10,000.

Fellowships for 1959-1960

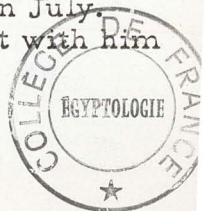
The Executive Committee has appointed two Fellows for the season of 1959-1960 under the grant so generously given for research in Egypt by the Bollingen Foundation.

The Fellow for Egyptology will be Mr. Nicholas B. Millet, a promising young scholar, who has completed the academic requirements for his doctor's degree at the Oriental Institute of the University of Chicago and will work in Egypt on the research necessary for the completion of his thesis. While his thesis will be of an historical nature, Mr. Millet's main interests lie in the field of art and archaeology, and his sojourn in Egypt will give him the first-hand acquaintance with monuments and museums so necessary for his future career.

Mr. George T. Scanlon has been awarded the Fellowship for Islamic Studies. Mr. Scanlon will receive his doctorate from Princeton University early this Fall. His thesis consists of the editing, with translation and commentary, of a fifteenth century manuscript on the art of war, Tafriḥ al-kurūb fi tadbīr al-hurūb. He plans to continue research along the lines it has suggested, not only in related manuscripts, but also in surviving monuments (fortifications) and in such weapons and costumes as have been preserved in the museums. Mr. Scanlon is already acquainted with the Middle East and knows colloquial as well as classical Arabic.

Letters from the Fellows in Egypt

Mrs. Wall's report, given below, outlines some of the results of the archaeological work of the present season in the field of Egyptology. Following her letter are excerpts from letters received from Dr. Williams, who has been travelling in India, Pakhistan, Afghanistan, and Iran. To compensate for the time he has spent in visiting these countries, Dr. Williams plans to remain in Cairo until some time in July. Members who will be visiting Egypt during the summer may get in contact with him



at the following address:

Dr. John A. Williams
c/o The American University
Sharia Kasr el-Aini
Cairo

From Helen K. Wall

Cairo, April 14, 1959

Shortly before leaving Upper Egypt, I paid a visit to Luxor temple, together with Dr. Abu Bakr, Professor of Egyptology at Cairo University, and Dr. Abd el-Kader, Chief Inspector for Upper Egypt, to see the new discoveries at that site. The south face of the east half of the pylon, the clearing of which I reported in my last letter, has revealed reliefs in excellent preservation, depicting the feast of the god Min. The representation of the statue of the god carried by his priests on a portable platform covered by a cloth decorated with stars and cartouches is very fine. Another scene, which occurs for the first time in the temple of Sahure at Abusir, showing boys climbing a mast held together by ropes radiating from it in all directions, is very detailed and probably the best preserved of any of the similar scenes that have survived to our time.

Excavation in front of the temple, along the axis of the entrance, has revealed that the roadway leading to it was probably lined with statues, stelae, and other monuments. Two seated statues in almost perfect condition have been found, together with bases and fragments of others, including parts of a colossus. The first of the complete statues, belonging to Ramses III, is approximately life size, and shows the King on a cubical throne with a high back, his hands resting on his knees. The face is rather broad and flat, but it is curiously worn, as if by the action of water or constant rubbing, so the features are far from distinct. The second statue, similar to that of Ramses III but somewhat smaller, represents Amenophis III. Both Kings wear a large wig with a pigtail in back, and their names and titles are incised on the backs and side of their thrones.

The tourist season was very successful this winter. The unusually mild weather which prevailed during December and January was particularly favorable for visitors. The hotels at Assuan and Luxor, not to speak of Cairo, were filled to overflowing for the first time in three years. A number of Egyptologists and scholars interested in related fields of research passed through Luxor while I was there, many on their way to Abu Simbel or Khartoum. Among others, we saw Dr. Morentz of the University of Leipzig, Professor Philip Hitti, the well-known authority on the Arab peoples, Dr. James Rorimer, Director of the Metropolitan Museum of Art, Miss Thaussing, of the Egyptological Institute in Vienna, and Mrs. Hohenwart of the Vienna Ethnographical Museum.

Work on the monuments of Nubia is progressing slowly but surely. The mission of the Egyptian Documentation Center worked at Abu Simbel for three months, during which time Dr. Cerny of Oxford University finished checking all the copies of inscriptions, M. Jacquet worked on detailed plans of the temple and its subsidiary chapels, a model was made of the chapel of Re-Horakhte, and the photographic record was well advanced. At Qustul, Dr. Selim Hassan continued the excavations started last year in the tombs of the Blemmyes, in the course of which a number of interesting bronze vessels and domestic utensils have been found. Dr. Stock, Director of the German Archaeological Institute, accompanied by Mr. De Bono, an

authority on Egyptian prehistory, is working at Amada, where he intends to survey a region of several kilometers surrounding the temple. The mission started rather late in the season, as Dr. Stock was waiting for the delivery of a dahabiya purchased by the Institute for the accommodation of the members of the expedition.

The two tombs of the Nineteenth Dynasty recently discovered in the Assasif, which I mentioned in my last report, have been cleared by the Department of Antiquities. The tomb of Simut, also called Kiki, proves to be of great interest. (This tomb is not to be confused with a previously known tomb, No. 247, situated in the same region and also belonging to a person named Simut.) Chief Inspector Labib Habashi, who has just returned from Upper Egypt, reports that this new Simut embellished his tomb with a long inscription declaring that he had left all his property to the temple of Mut and that his family were not entitled to any part of it. It seems that the goddess had succored him on some occasion, which he unfortunately does not specify, and that his will was drawn up in gratitude for her help.

Dr. Caminos, working at Silsile on behalf of the Egypt Exploration Society, brought to a close a successful season devoted to recording the inscriptions in the Speos of Horemheb on the west bank of the Nile. Since Dr. Harry James was unable to leave England this year and Mr. Cyril Aldred, who was scheduled to replace him, could not do so on account of difficulties in procuring a visa, Dr. Caminos had to carry on alone. This was no mean task, as every inch of the Speos is covered with inscriptions and graffiti, often enough in a discouraging state of preservation. The information obtained from the texts will, however, undoubtedly prove to be of the greatest interest and well worth the effort put into the recording of them.

M. Masse, assisted by M. Sauneron, arrived in Cairo early in the year to negotiate for the return to the French Government of the French Institute, which has been under sequestration since 1956. The transaction has finally been completed, the buildings of the Institute are being put in order, and the printing press should shortly resume normal activity. It will be of interest to Egyptologists to learn that the Service of Antiquities has decided that the Annales du Service will no longer be printed at the press of the French Institute but at the Government Press in Cairo.

A new archaeological institute will soon be functioning here. The Czechoslovakian Government has been granted permission to found an institute for Egyptological studies. It will be situated on the Pyramids Road and will be under the general direction of Dr. Lexa of Prague University. He will be represented in Cairo, however, by Dr. Zaba, as Acting Director.

The Center's Sunday morning tours to sites in the neighborhood of Cairo have been continued during April with visits to Saqqara, Abusir, and Dahshur. Since we had inspected the area around the Unis causeway earlier in the season, this month's visit to Saqqara was devoted to the funerary temple of Teti and the tombs of Mereruka and Kagemni. At Abusir we saw the sun temples of Neuserre and Userkaf, as well as the temples attached to the pyramids of the three Fifth Dynasty kings. At Dahshur, a very agreeable morning was spent exploring the interior of the "bent" pyramid of Snefrou and visiting the remains of his valley temple, excavated some years ago by Dr. Ahmed Fakhry.

Last month, through the kind offices of Chief Inspector Labib Habashi, I was enabled to visit the workshop where Dr. Ahmed Youssef, in charge of repairs and restoration for the Cairo Museum, is working on the reconstruction of Cheop's boat. The work is well-advanced, and the results are breathtaking. We arrived around noon at the hangar built over the pit on the south side of the Great Pyramid where the boat was found. Coming out of the bright sunshine of the desert into the semi-obscurity of an immense hall, the visitor is startled to see looming up before him the hull of the great ship, 46 meters in length, rising high at each end in a graceful curve. It is constructed of immense planks shaped, not by bending the wood but by carving it to fit the curve of the boat. The end of each plank is tapered so as to make an even join with its successor and thus to form a continuous flat surface. The whole framework of the ship was lashed together with thongs or ropes, which were threaded through rectangular slots made in the thickness of the planks in such a way that the lashings were not visible on the surface. Reconstructed separately, and not yet set in place, is the deck of the boat with its spacious cabin consisting of two rooms supported on graceful wooden pillars. The deck contains a trapdoor to give access to the hold. Dr. Ahmed Youssef has constructed small models to illustrate the construction techniques of the ship, which would be a joy to small (and many grown-up) boys. When the work on the boat is completed, and it is set up in a permanent museum, it will certainly become one of the main attractions of the Giza area.

Dr. Adolph Klasens of the Leiden Museum, has completed his third and last season in the First Dynasty necropolis at Abu Roash. He was greatly satisfied with the season's work, which has brought to light a large and characteristic selection of pottery and stone vessels, some attractive small objects such as an unguent dish in the form of a fish, a number of jar sealings, bearing the names of First Dynasty kings, and a stela inscribed with the name of the owner. He is now negotiating with the Museum authorities for a division of the finds, in the hope of taking back to Leiden the nucleus of a collection of First Dynasty artifacts. On his return to Leiden, he will take up his duties as director of the museum.

Speaking of directors, there has been another change in the personnel of the Cairo Museum. Mr. Raphael will resume his former functions as Keeper of the Museum and Mr. Rashid Nower, formerly Director of the Provincial Museums, has been named Administrative Director.

Helen K. Wall

From John A. Williams

New Delhi, March 31, 1959

The traveller to India cannot be warned too strongly against neglecting his yellow-fever shots, if he comes via the African side of the Red Sea, for the area is one where yellow fever is found. Since all the planes which go to India from Aden originate in Africa, the passenger travelling in them is regarded as having been exposed. If his shots are not every hour of twelve days old on his arrival in Bombay, he is hustled in a closed car to an isolation hospital, where he is treated solicitously but firmly to Indian governmental hospitality -- for a fee, of course -- until the twelve days are up. As my

shots were only eleven days old, my first twenty-four hours in India were thus spent, and I congratulated myself that I was not as the young lady who tearfully told me how she had flown from Rome to Aden, transferring there to a plane for Bombay. Though she had been assured that, since she had not set foot in yellow fever country, she need have no shots, she was incarcerated for nine days' observation. The reason for all this is clear. India has no yellow fever, but it has the mosquito carrier and not only millions of human hosts but also millions of wild and unquarantinable monkey hosts. Hence, one case of yellow fever arriving in India or Pakistan could lead to the decimation of the entire subcontinent.

The Islamic architecture of India is scattered through various areas which were once Sultanates and a good proportion of it is in the Delhi region. Two of the important provincial areas, however, boast some of the best Muslim work of the entire country and present an interesting contrast. The first of these is Gujerat, where around the city of Ahmedabad, now an industrial center, the sultans of Gujerat vied with each other in creating fine monuments. When they conquered Gujerat, they found a venerable tradition of temple architecture still in existence, which was remarkable for its excellent stonework, so they turned to local artisans for help in creating their monuments. Thus the hallmark of Gujerati Islamic style is fine carved stone. There is no stucco in the typical monuments, but marvellously carved stone grilles and traceries, as beautiful as those of the best Islamic stucco work. The motifs used are on the whole indigenous -- floral and abstract, to be sure, but only distantly like the orthodox abstractions of Persia and Mesopotamia. There is another more fundamental difference between the local Islamic architecture and that of the central Islamic world from which the conquerors had come. In the Middle East typical Islamic architecture is arcuate, following late Roman and Sasanian tradition, but Indian architecture is traheate, depending on beams and direct earthward thrust rather than on arches and lateral thrust. While as a concession to Muslim taste, arches appear in many mosque façades and some windows are arched, it was roughly 175 years from the conquest (c. 1300 A. D.) that the arch began to be used as a structural device. The arches previously used were not even true arches, being built by corbelling, as were the domes. The corbelled domes, seen from the interior, are shallow, recessed ceilings; on the exterior, they are built up plastically with brick and mortar to give the silhouette the Muslim preferred. We have here an interesting case of an indigenous, radically different architecture being adjusted to give a "look" which would please the conqueror, and being adjusted exceedingly well, for no one can deny that the results are pleasing.

In the interiors, behind the false arches of the façades, is found a straight, slab-beamed roof, like that of an Egyptian temple, but relieved by the false corbelled domes. The pillars are of the familiar Hindu type, looking like spool-work turned on a lathe, though of course with none of the twisting human and divine figures found in Hindu temples. The tomb-mosques as a rule do not even have arches in the façades. The later style, from 1460 until the end of the dynasty in 1572, is marked by fine oriel windows with carved stone or brass grilles. The façades are relieved by minaret-like towers, which are sometimes not functional, having no stairs or balconies, but which are carved with bands of superb ornament. The local fine reddish-yellow sandstone of which all the monuments are built enhances their loveliness. Indeed, we have here a really impressive Indo-Islamic architecture, with a Hindu building tradition working successfully in the service of Islam.

In the Deccan, in the region of Hyderabad, capital of the Nizams from the later Mogul period, there flourished several sultanates, which shared an ornate family of Persianesque styles and fine stucco work, from the end of the thirteenth century, when Muslim rule began, until the seventeenth century, when the Moguls took over the country. The first independent ruler was a Persian adventurer, Ala-ud-Din Hasan Bahman Shah, who broke away from the Tughlaq dynasty of Delhi (See below), and the first style, logically, was a blending of Persian and Tughlaq art, which set the tone for the whole period. This amalgamation may be noted at the fortress city of Gulharga, settled from 1347 to 1422. Here, where only the great mosque and some tombs have survived, reign the arch and the squinch.

Two other sultanates, Bijapur in the West and Golconda in the east, just outside of Hyderabad, broke away from the Bahmanid Kingdom in the late fifteenth century and maintained a sort of independence until their incorporation into the Mogul Empire in the late seventeenth century. Unquestionably the finest series of Deccani monuments is to be found at Bijapur, capital of the Adil Shahi rulers. Like all the Deccani capitals, it was a strongly fortified city, from which could be waged a continual jihad with the kingdom of Vijayanagar, as well as dynastic quarrels with the other sultanates of the Deccan. While the art of Bijapur is similar to that of Golconda and Hyderabad, it is not so ornate. During a period in which the city was deserted, the monuments, especially the palaces and secular buildings, suffered considerably at the hands of the Hindu Marathas, who were, however, too respectful of any religious structure to plunder the mosques. The only available building material is a coarse, friable brown basalt, ugly enough in itself, but handsome when overlaid or contrasted, as it usually has been, with creamy stucco.

The Adil Shahis claimed descent from a prince of the Ottoman house, who had come to India as an adventurer, fleeing a fratricidal imperial brother. The architecture, however, does not as a whole support this family legend, though there is one building in Bijapur, the famous Gol Gumbad, which is one of the world's largest domed structures, and it is quite conceivable that the architect who built it came from Ottoman Turkey or Persia. It certainly boasts an extraordinary dome, of a quality of engineering rare in India in the first half of the seventeenth century. This dome is a hemisphere of brick and mortar set on a cube of local stone, at the corners of which are four seven-storey pagoda-like turrets, also of local stone, which do not add much to the noble simplicity of the design. The hall itself is 135 feet square, larger than the Pantheon, but the diameter of the dome is only 125 feet, and its apex is 206 1/2 feet above the floor. The typical, more ornate Bijapuri style is seen at its best in the Ibrahim Rawza, erected by the father of the builder of the Gol Gumbad. Like most Indo-Islamic tombs, it has a domed tomb balanced by a fine mosque. The Gol Gumbad itself is such a tomb, but it has completely dwarfed its neighboring mosque in a megalomaniac manner. The domes of the Ibrahim Rawza are bulbous, sprouting from a calyx-like drum of unfolding lotus and crowned with a spike; these are the typical Deccani domes, found also in Golconda and Hyderabad, and the style includes many little turrets and bulbs and ornate battlements, as well as four-centered arches with low imposts, and piers, never columns, are the rule. The masonry is an irregularly cut stone, with a poor, plaster-like mortar, and is often given a thin face of stucco, on which ornamental medallions are worked. The structures have very wide eaves and high cornices. At Golconda and Hyderabad, in addition to a generally more florid treatment, the masonry is usually rubble, covered over with a fine creamy plaster, much worked, though often very mechanically. In general, the style is graceful and strong and, apart from some details of ornament, owes very little to indigenous Indian architecture.

Isfahan, April 30, 1959

It seems futile to attempt to describe the monuments of Agra and Isfahan, both of which I have now seen. First of all, they have been endlessly photographed and well described by generations of travelers and Orientalists and, secondly, they have to be seen to be appreciated. Take the Taj Mahal, for example: no photograph nor painting nor glowing description can give any idea of that vision of immortal loveliness, at once chaste and sensuous, gleaming among its gardens. It seems indicative of the feeling it inspires that I saw there Hindu Fakirs and Buddhist nuns engaged in worship. It is, of course, not a temple -- as everyone knows, it is a mausoleum built toward the middle of the seventeenth century by Shah Jehan for his favorite wife -- but the emotions it arouses are almost inevitably felt as something of a religious experience. It is probably the finest architectural ensemble Islamic civilization has produced east of Isfahan. Of it and the monuments of Isfahan, I shall say no more. I can only wish that everyone who reads these lines may someday visit them.

I found in Delhi an extraordinary progression of monuments, beginning with the Quwwat al-Islam mosque. This mosque, of which the oldest part dates from 1197, is one of the earliest Islamic buildings in India. It was built of temple spoils. Its superb minaret, the Qutb Minar, built in 1200, has long been thought to have been inspired by Hindu "Towers of Victory." This derivation seems now to be disproved by the discovery in Afghanistan, in the ruins of what was probably Firuz Koh (the city of the Ghurid princes who were the first overlords of Delhi) of a minaret of around 1160, which clearly shows the outline of the Qutb Minar, aside from the fluting. The mosques of Ghazni, from about 1058, have fluted minarets. (I am grateful to Professor Creswell for calling the article and the photograph of the Afghanistan minaret to my attention: they are in the Illustrated London News for January, 1959.)

Other architecturally important structures of Delhi are those of the Quwwat al-Islam mosque, including the Ala'i Darwazza gate of 1305, built by the Khalji monarch, Ala-ud-Din, which shows a considerable advance in building technique over the mosque, where the Maqsura screen employs Hindu-type corbelled arches; here, apparently due to Seljuk influence, both the true arch and a dome on squinches are used. In the environs of Delhi are the remains of the great city of Tughlaqabad, built by Ghiyath ad-Din Tughlaq (1325-51) and described by Ibn Batuta, the great Moslem traveler of the fourteenth century, who was in the service of Tughlaq's son, Muhammad, for eight years. It is now a desolate and splendid ruin of most impressive dimensions. In an outpost of the city is the splendid tomb of Tughlaq, constructed of red sandstone and trimmed with white marble. This outpost, in the midst of what was once an artificial lake, was heavily fortified, perhaps to serve as a sort of keep for last-resort defense, and was connected with the city by a long underground passage.

Ghiyath ad-Din Tughlaq's son, Muhammad Tughlaq, nearly ruined the kingdom by wildly extravagant schemes, including a forced transfer of the population of Delhi, with barbaric cruelty, to a new capital far to the south, in the Deccan. His successor, however, Firuz Shah Tughlaq (1355-88) was one of the most prolific builders of Delhi, though because of the economic chaos left by his predecessor, he was forced to build with rubble faced with stucco. He left many fine monuments, including his tomb-madrassah, the Hauz Khass, and a mosque, now in ruins, which excited the admiration of

that great builder, Tamerlane, when he conquered the city at the close of the fourteenth century and carried its artisans off to Samarqand.

The fifteenth and sixteenth centuries are well represented by monuments of the Sayyid and Lodi dynasties. These dynasties came to an end in 1526, and the Moguls, descendants of Tamerlane, coming from their capital of Herat in what is now Afghanistan, took over the rule in Delhi. They continued for the most part to use the style of building developed under the Lodis, an Indian provincial adaptation of East Persian architecture. This style reached its height under Sher Shah Suri, the gifted Afghan usurper who temporarily banished Humayun, son of the Mogul conqueror, to the Safavid court in Persia and whose monuments -- the Purana Qila and its structures -- are among the finest in Delhi.

However, Humayun returned, apparently with a taste for the architecture he had seen in Persia. His tomb, built by his widow, who had shared his exile, is a complete departure from the style of building previously in use in Muslim Hindustan. It is a fine red-sandstone and white marble structure, with a noble marble dome, which served nearly half a century later as the model for the Taj Mahal.

That half-century is filled by the works of the great Akhbar, who seemed to favor a return to Indian styles -- those of the Muslims of Gujerat, Bengal, and other provinces, which all retain more Hindu elements than the earlier style of Delhi. This was of course in keeping with his interest in his Hindu subjects and with his attempt to achieve a synthesis of Islam and Hinduism. The works of his son Jahangir and his wife Nur Mahal incline rather more to the pretty than the grand, but foreshadow the reign of marble combined with colored stone under Shah Jehan. After Shah Jehan, as everyone knows, the art of building declined with great rapidity.

One of the most interesting innovations of the Moguls was the substitution of fine-cut colored stone (for which they had inexhaustible quarries, almost limitless economic resources, and hordes of skilled stonemasons) for the brick and colored tiles of Persia. This enormously expensive technique reached its height under Shah Jehan in the Taj Mahal and his many palaces, built in white marble, in which are set, by jeweler's craft, inlays of bright semi-precious stones.

After visiting Lahore and Karachi, I went to Afghanistan. It is well worth while to get to know something of the Afghanis -- simple, generous, and kindly people, remarkably truthful and straightforward, pious in the extreme, and fiercely proud. Though blood-cousins of the Iranis, they have developed quite differently in their mountain fastnesses; even their dialect is easier for one trained in classical Persian to understand than is modern Persian -- it is more archaic. The schism in the Iranian world created by Shah Ismail, the Safevi, has gone very deep; it is difficult to imagine that the parts can ever be reunited, for Iranis and Afghanis are now so different in basic things.

In Herat, the most interesting thing to see is the group of seven blue minarets and one fine dome from the Timurid period. These minarets once belonged to buildings described by travelers as among the finest in

Asia, but the buildings were blown up by the British in 1885 to forestall a threatened Russian advance. The minarets now stand awkwardly alone, leaning at angles. Two of them, along with two others that have disappeared, marked the corners of the Mosalla of Gohar Shad, wife of Shah Rukh, which was built between 1417 and 1437. (Gohar Shad also built the mosque inside the shrine of the Eighth Imam at Meshed, which can not be visited nor studied nor photographed.) The blue-domed structure is the mausoleum of Gohar Shad. Near it is a minaret with two balconies (the other surviving six have only one) which probably belonged to a madrasa associated with her tomb. Much of the fine ceramic-mosaic work has disappeared, but what remains show beautiful calligraphy and arabesque ornament in two shades of blue, with parts in white and red.

Everything produced by the brilliant, fratricidal court of Herat is noteworthy. Indeed the Safavids drew much that is best in their arts from there, and many have felt that they did not improve upon or even measure up to their teachers. The remaining four minarets are from the madrasa of Husayn Baikara, the great humanist who ruled at Herat from 1469 to 1506. He was a remarkable man in a cruel and frivolous age and, among other things, the patron of the painter Bihzad. His minarets, however, though fine, seemed to me not so striking in color or conception as the earlier ones.

The most beautiful monument of Herat is Gazar Gah, the tomb of the Persian poet-mystic Pir-i-Ansari, who is the patron of Herat. (Père de Beaureceuil, of the Cairo Dominicans, is working on his biography.) Pir-i-Ansari died in 1088, but the shrine was built in 1428 by Shah Rukh, who had a great devotion to him. It stands in a grove and garden in a fold of the barren hills and is the favorite resort of the Heratis. The structure itself forms a quadrangle, with an iwan, or deep recess, in each side of the interior, richly decorated with tile-mosaic. The handsomest, opposite the entrance, is shaped like a huge mihrab, or prayer niche. Before it is the marble tomb of the saint, protected by a grilled housing of wood. It is tiled in midnight blue with fine arabesques, faded but still handsome. A tree grows from the tomb itself, and to it or to the grilles are attached bits of clothing or petitions from persons who wish to gain his blessing. The quadrangle has a permanent population of the criminals of Herat -- Bastis -- who have fled there for sanctuary. So long as they do not leave the protection of Pir-i-Ansari, they cannot be apprehended, so they pass their time peaceably enough there, chatting with dervishes or visitors from the town and fed by charity.

The old citadel, built of mud and brick and partly tiled, was until quite recently the citadel of Herat. It was begun in 1415 by Shah Rukh, but no one knows what portions of it date from his period. It is also becoming difficult to judge what portions of the great mosque of Herat -- the Masjid-i Juma -- go back to the time of its construction. It was old before the Timurids, having been built by the Ghorids in 1200 and so contemporary with the Qutb Minar. The Karts restored and rebuilt it in the fourteenth century and the Timurids again rebuilt it in 1498. And today it is getting a restoration to end all restorations. Certain areas are being rebuilt and the entire surface is being covered with tile mosaic, though earlier travelers have noted that the mosque had formerly only little ceramic decoration. The new ceramic is striking, but seemed to me excessive in color and design. In fact, in the brief time at my disposal, I could tell little about the structure excepting that the alterations seemed thorough.

Publications by Members of the Center

Erichsen, W., and C. F. Nims. "A Further Category of Demotic Marriage Settlements," in Acta Orientalia, XXIII, 1-2.

These documents (Cairo 50129 and British Museum 10607 and 10609) are here presented in transliteration and translation and (in the case of the British Museum documents) in facsimile. Though the Cairo papyrus is around a hundred years later than the other two, all three present the same type of contract. The commentary gives interesting reflections of the marriage customs of the Ptolemaic period.

Hayes, William C. The Scepter of Egypt. A Background for the Study of Egyptian Antiquities in The Metropolitan Museum of Art. Part II: The Hyksos Period and the New Kingdom (1675-1080 B. C.). Published for The Metropolitan Museum of Art by Harvard University Press, Cambridge, Massachusetts, 1959.

Those possessing Volume I of The Scepter of Egypt will welcome the appearance of this second volume. Those who have neither, should obtain both. For this publication is much more than a guide to the collections of The Metropolitan Museum: it is a well-written, well-illustrated and much-needed handbook of Egyptian archaeology, indispensable for any student of Egyptian history and art.

The Editor of the Newsletters is dependent on the members for offprints, books, or full bibliographical notices of books, for inclusion in this section. Please address

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